ART IN PHOTOGRAPHS.

Fine Examples of the Work of Amateurs.

REMARKABLE EXHIBITS FROM ABROAD.

The Fourth Joint Exhibition of Three Big Cities.

A remarkable exhibition of photographs is to be opened to-morrow evening in the Fifth Avenue Art Galleries under the auspices of the Society of Amateur Photographers of New York. About 500 frames, belonging to members of the Photographic Society of Philadelphia, the Boston Camera Club, and the Scalety of Amateur Photographers of New York, and to other amateurs, are to be shown. It is the fourth exhibition by the clubs. None of the three preceding exhibitions, however, will admit of comparison with this exhibition. Early last fall circulars were sent out notifying amateurs of the contemplated exhibition. and requesting them to send specimens of their work. The New York Society desired to make this exhibition the star of its kind, and to attract general attention to the beautiful and artistic work of the best amateurs.

During the past dozen years amateur photo-In this city are amateurs who have been amateurs for a quarter of a century, and it has



been almost wholly due to them, and to others like them, that the art has been developed to the extent that is now manifest. The progress that has been made in photography can truthbe credited fully either directly or indirectly to the amateur, especially since the introduction of dry plates and instantaneous photography. Just how many amateurs are at work no one knows. A census of them in and around New York alone would probably reveal thousands. One can hadly walk half a dozen blocks these days, and especially on bright

cause they are afraid they will not see some-thing prettier. They always walt until they come across something that pleases them, and then they always study it from every imaginable position to get the most effective view. They carry their cameras about just the same as the erratic individuals do, but they refrain from focusing them on everything they see.

One of the principal objects of the exhibition is to impress upon the hasty amateurs the effects of carefulness, and endeavor, if possible, to have them mend their reckless ways. The older, more artistic, heads think that the exhibition will stimulate all amateurs to do their best and try to improve that best from time to time. The result, they aver, will be to give photography, artistic photography, a tremendous boom. Since the introduction of



STUDY IN LIGHT AND SHADE—ALFRED STEIGLITE. these exhibitions, four years ago, the grade of the work has improved rapidly. Each exhibition leads momentum to the rapidly moving art. The present one, it is thought, will do more than all previous exhibitions.

sciences, a ts, and professions, among which are astronomy, mineralogy, geology, botany biology, medicine, pathology, microscopy, survering and mechanical engineering, geo graphical and historical photography, medico-legal photography, submarine and spectroscopic photography, Third, to secure arrangements with foreign custom



GLOAMING-ADAM DISTON.

houses, through the general Government, for the safe transmission of undeveloped plates and apparatus belonging to memters of the national organization, and to arrange with national, State, and local authorities the privilege to photograph in public parks, buildings, and on public occasions, under the protection of a members' badge or membership card. Fourth, to secure con veniently arranged dark rooms in all the hotels throughout the country, and special rates for the members of the league, and the preserva-Additional interest is added to the exhibi-tion this year by the annual convention of the



THE LAST LOAD-F. M. SUTCLIFFF.

WEARY-ALFRED STRIGLITZ





PAIR PALIS THE EVENTIDE-H. P ROBINSON.

days, that he does not meet a photo-graphic enthusiast with his "machine" under his arm. With many of these amateurs, it is true, photography is only a short-lived fad. They run about town and country "snapping" everything promiseuously, irrespective of whether it is effective or not. Their only aim is to get as many pictures on a single trip as possible. The majority of those who have taken up photography as a pleasant and instructive diversion, however, are not so rash in their movements. They throw their whole

American Photographic Conference, which will go into a four-days' session the day following the opening of the exhibition. This conference is composed of about thirty-five organizations of amateurs scattered through the country. Some of the purposes for which this conference is working are the following: First, the stimulus to study, invention, theoretical, and technical knowledge that results from persona touch with those devoted to the many-sided science called photography, and to dignify a beautiful art that is in danger of being belitbeart and soul in their work and strive for tied by its aimless practice. Second to pro-riistic effect. They do not take a picture bescenic interest, and the best time of day to photograph. Fifth, to secure from the general Government the free interchange of negatives and slides between the various club societies and memters, represented in the National League or Conference, and foreign photographers or societies This conference was only organized last fall, and this is its first general convention. The New York society had this convention in mind when it arranged for this year's exhibition. Between the two the society hopes to stimulate any amount of en-There was a time, not very long ago, when

the professional photographers ridiculed the amateurs publicly. They are not doing it to any extent any longer. The amateurs have put the professionals on their mettle and forced them to exercise all their originality to keep up with the procession. A professional can no longer make a sitting of a portrait in a haphazard manner, especially if the subject happen- to be interested in the art himself or has frier da who are. At one time photographers with great reputation ; only to departicular pains with certain customers. Of course, they did not turn out exceptionally inferior work, neither did they do their best. But they have to now. In these days a professional has to exert himself even in portrait work. The amateurs who do the higher grade work are apparently partial to figure posing. Some of them do hardly anything else. They do not content themselves with photographing flgures in natural pose, but are constantly experimenting

amateurs make their cameras help to pay for themselves by taking views at the seaside or on some foreign trip, and selling prints of them to photograph desiers. The call for such pictures does not seem to decrease. It increases if anything, Airendy there is a demand for copies of photographs in softer timis than can be traduced on the ordinary raper which photographers use. Many collectors want to have them colored. The outcome of all this is expected to be that photographers will have to turnish themselves with plants by which they can make fine prints by some mechanical process.

American amateurs are pretty good, but some of the Englishmen are better. On the other side are more slaves of the camera than in America, because there are so many more picturesque bits to be caught. At least that is the explanation the Americans offer. Our English cousins are so well acquainted with the art and science of photography that one does not hardly know whether their pictures are photographs or the finest of engravings. Their work is simply superb. English amateurs go into photography with the express understanding beforehand that they are going to spend a heap of time and a heap of money in gratifying their hobby. Very few wealthy Englishmen who travel are without cameras. They usually carry their entire kits. Some of the more talented amateurs even carry the costumes of all nations among their baggage and several friends to put these



THE SOLO-JOHN E. DUMONT.

costumes on when they run across a catchy bit of scenery. All of the crack American amateurs are enthusiastic over Europe for pho ographing purposes. There is so much more of what they want there, they say, and they have more exportunity to prosecute their work than they have in America. The aght of a man with his head wrapped up in a piece of black cloth in the middle of the principal streets of an European eity does not cause a panic as if does here, they say. The sight is so common that it does not even attract passing notice.

Many of our amateurs are beyond landscapes and are doing fleure pieces or character sketches. Portrait studies require much time and nationed. The subject, to begin with desires to be pretty, to say the least, Young women fresh from boarding school, where they have teen taught to carry themselves gracefully may think that they are gracefull and capable of dropping down in any kind of a chair in any clase in such a manner as to make a striking picture. These young women would be very much surprised if they became the sub-ects of some of our test amateur photographers on portrait work. They would be likely to feel slightly indignant when it e operator becam to tume and fuss with their pose, to touch up the bangs, straighten out the hands to give them a creeful casy look, to arrange the drapery of the dress in graceful folds, and to prop up one of the little feet at the heel.

WINTER GLEANINGS-MRS. S. FRANCIS CLARKE



There is a great assortment of photographs printed on dinerent kinds of paper. The effect is beautiful. It is difficult in some instances to tell whether the pictures are photographs or not. The foreign exhibits this year are superior in boint of number and variety also. The frames are hung in sections, each society and the foreign exhibitors having a section. The foreign exhibits occupy the entitle western wall.

Mr. H. P. Robinson of Winwood. Tunbridge Wells, England, has sent asveral large frames to the exhibition, Mr. Robinson is one of the best of the English camera artists, and is the holder of more than a hundred medias for the work he has dene. Two of his gems are reproduced. One is entitled "Stalking the



THE PARMER'S DAUGHTER-C. H. DAVIS.

Among them is "A Scene in Florida." It shows a wood-lined stream with a towheat steaming along under the shadows of the branches.

Mr. George B. Wood of Philadelphia shows in his collection "The Spinning Wheel" and "In Confidence." Each is a study in the posting of draped figures. In "Hesitation" Mr. Robert S. Redfield of Philadelphia portrays a



STALKING A TROUT-H. P. BOBINSON Trout." and the other "Fair Fails the Eventide.' The former is a wonderful picture of lights and shade. The cloud erect, as in all of Mr. Robinson's pictures, is beautiful. The picture represents three of Izak Walton's disciples on the bank of a stream. One of them is luring a speckled teauty on his book and his two companions stand in an attitude of suppressed excitement and expectancy walting for him to land the fish. The entire effect of the picture is harmonious and strik-

DELIGHT IN DISORDER-DE, JOSEPH OBERMEYER, Charles I. Berg. Paul Sala Louis B. Schram, S. S. Palmer, Ferdinand Ruppert, James H. Steblins, Jr., Robert L. Bracklow, J. W. Wickersham, Havwarde S. Gozzens, A. S. Bennet, Edward Jenning, S. Eugene Sargent, Mrs. S. M. Corv, Mrs. Fobert W. De Forrest, H. Herbert Sidney, Frederic Vilwar, A. Clinton Wilmerding and Ir. John T. Nagle of New York, and Adolo R. Frank of Cambridge, and Dr. H. Mason of Peekskill, Miss Catharine Weed Barnes, shows "Cinderella." "A Study in White," The Song of Seven, and a number of portraits and studies, — Among the foreign exhibitors not already mentions dere: Alfred Werner of Dublin, Miss Hardman of Reigale, England: Lyidell Sawyer of Newcastle, England: Lyidell Sawyer of Newcastle, England: T. P. Combrano of Surrey, England: Lyidell Sawyer of Newcastle, England: T. P. Combrano of Surrey, England: P. P. Combra DELIGHT IN DISOBDER-DE, JOSEPH OBERMEYER

his best. He has a certain individuality which no one can duplicate. Besides the "Sole" he shows. Due I layers. "Hard Luck." A feed Hand, and "Fabiota." Mr. Max Hansmann sh ws a number of views in and ercund Washington. The scene on the "C. & O. Canal at Georgetown. D. C., is very effective. Mr. H. N. King of England has photographed all of the principal rooms in Windsor Casile. Buckingham I a atc. and other places occupied by the queen, she having a nated special nermission to him to do so. The van Drke room in windsor to blink to do so. The van Drke room in windsor to blink to do so. The van Drke room in windsor to blink other exhibitors are Hermann Bucker Jr., of College Foint. Frances R. Johnston of Washington R. Enkene of Jr., of venkers; John zyrach of Magara. William Phillips Thorp of Enceking James I. Braces. William T. Lemorest, Henry R. Taylor. Malbins Smith, William W. Renwick. C. S. Kruskand, Alfred I. Smisson, and Hugh A. Smedbers of New York. Exem. H. Libeon of Cambridge; jort, Miss.; George A. Nelson, William P. Alwood and Atlert S. Guild of Lowell.

The Boaton Camera Club is represented by John C. Lee, H. C. Dunham, A. G. Van Mastrand, W. C. Witherill, George H. Enion, Henry N. Sweet, Ralph B. Ash. James A. Wills and William Garrison Reed of Loston, and C. Shukhidam Garrison Reed of Loston, and C. Shukhidam Garrison Reed of Loston, and C. Shukhidam St. Janid Penper, Jr., Edward P. Harden, Br. J. Kinkbridge, Winfield S. Clow, Chas. H. Miller, and James I. Dillon of Philadelphia Henry Harrison Suples of Stamford, come, C. K. Paacrast of Waterbury, Conn. and E. J. Bradwar of Woodbury, N. J. Mod to the exhibits of Clarence B. Moore of the Philadelphia Club are studies of figures. Among the mer. The Spat. "What Answer?" "Pefore the Ball." "Securely Hooked." "Besom Frieeds." Two Schoolgirls." "Hitching Up." "Before Bedtime." and "A Live New-snape." "The Society Moshow specimens of the Philadelphia Charles of New York is not behind in point of number and excellence of work. Mr. F. U. Beach has not very





with subjects to get a striking and beautiful picture. The work of these amateurs in many instances is far superior to anything a professional could do, and in any eventitis never inferior. The professional photographer finds his work more arduous every year. The great strides which have been made in the art of photography since the amateurs have taken hold of it have compelled him to branch out considerably. He can no longer run his gal-lery as once he could. New appliances are being invented continually by which the work is made lighter, and other new inventions are continually coming in the market which he finds he needs. When dry plates were first brought out many professional photographers scouted the idea that they could ever be a success. They continued to use the old wet plate process. It was only a question of time, however, when they came to the dry plates too. It



is only a question of still further time, in the opinion of students of the art before the professionals will have to branch out considers. bly more. During the past few years the amateurs have done much to help to educate the people's taste for the artistic, and there is an ever-growing demand for pretty photographs. There is hardly anything of interest, historic or otherwise, that one cannot get a photograph of now. Some dealers make a specialty of handling only scenic views. Many

In both pictures the flgures were posed. In fact, all of Mr. Robinson's photographs are the outcome of elaborate preparations. He spends the entire summer in photographing. He makes up a party and strikes out across country by team. He goes with a definite purpose, and takes everything along which he thinks he will need. He has costumes of various countries and localities, and when he sees a bit of scenery, or a picturesque old house or stable, or anything else that he thinks will make a line setting, he arranges his subjects accordingly and photographs the combination. He is famous for the wonderful cloud effects in his pictures, Just how he does it no amateur besides himself knows. Mr. Robinson also shows "Selecting Flies," "Forget-me-nots," "Sunny Hours." "Ferrying Them Over," "The Best Time in August." Shi des of Evening." "What Sport!" "What Is it?" and "Over, the Hedges." Adam Diston also an English amateur, shows several frames of admirable specimens of artistic work. The accompanying fleure from "Tam O'Shanter" was posed from these lines! Gath'ring her brows like gath'ring storm, Nursing her wrath to keep it warm.

Gathring her brows like gathring storm.

Nursing her wrath to keep it warm.

His "Glooming" is sure to be admired greatly, too. It represents an old woman leaning over the lumb presentatory to lighting it. The room is in deep shadow, and one almost thinks he sees the night settling down outside of the little cottage. Another large foreign exhibit is that of Mr. F. M. Sutcliffe. He has sent over half a dozen large frames, this pictures are almost similar to those of Mr. Robinson, both in sub ect matter and manner of execution. "The Last load" is striking It is a picture of the having season. Mr. Sutcliffe apparently ran across the scene at the proper time. The last forkful of hay has been pitched on the wagon and the haymakers are about to leave the field. Mr. Sutcliffe has posed the country look to get an unusually effective microre. "Labor Day-Saturday Afternoon," is also by the same artist. Mr. H. Symonds of Portsmouth. England, is represented by several frames of pictures of yachts. They are all beauties in their way, and are full of life and action. The Thistic and other crack English yachts are shown. Mrs. S. Francis Clarke of England makes a fine axhibit. Her "Winter Gleanings" represent a peasant girl tradging along a snow-covered rath with a bundle of twics on her back. She exhibits also "Queen of Hearts" and "Au Revoir," Her husband, S.

ing. "Fair Falls the Eventide" is more picturesque and of an entirely different type. In both pictures the flaures were posed. In fact, all of Mr. Robinson's photographs are the



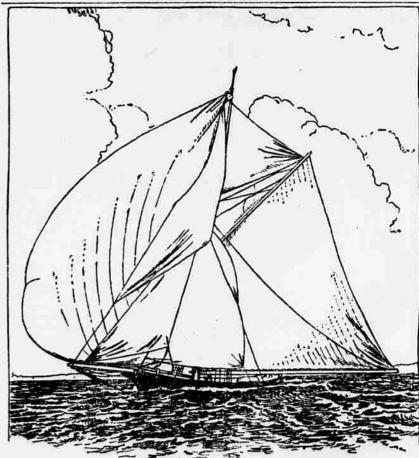
MAY BLOSSOMS-JOHN TARBELL.

WINTER GLEANINGS—MRS. S. FRANCIS CLARKE.

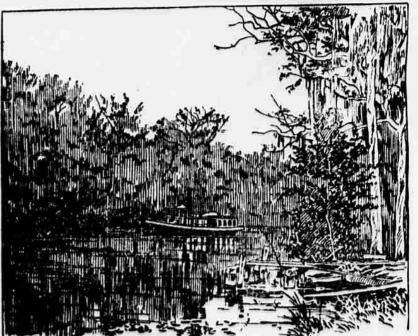
The old amateurs do not think much of detective cameras for nice work. If they want a fine picture they would never think of using anything except a tripod camera, a camera which they can focus finely. Most of the amateurs of any standing use cameras that they had made for their particular work. The cameras usually contain splendid leases. As far as the instruments are concerned the amateurs as a body, it can be said, excel the professionals. When they can afford it, and many of them can, they take delight in buying an assortment of leases and instruments of the best makes. Miss Catharine Weed Barnes of Albany, a granddaughter of Thurlow Weed, and associate editor of the American American Photographer, has one of the finest collections Francis Clark, is an excellent amateur photographer also. Several of his beat picture are on the wall. Among them are "The First Quarrel." No Thought of Ills to Come, No Care Beyond To-day," and "There is Nothing Hall so Sweet in Lie as 1 over 10 num Dream." On the New York wall Mr. C. H. Davis exhibits a large collection of studies in cosing and drapery. Mr. Davis has been the recipient of much praise from professional photographers and photographic je-birnals for his excellent work in this line. "The Farmer's Daugh-



THE CANAL-MAX HANSMANN



YACHT CREOLE-H. SYMONDS



SCENE IN PLORIDA-W. H. JACKSON.

natural trait of a boy. He has taken off bis shoes and is sitting on a plank beneath which runs a brook. He is trying to make up his mind whether or not it will be rais for him to get into the water partly or wholly. Visions of a stein parent are presumably fitting before his yes. Mr. John G. Peliock of Philadelphia exhibits landscapes, One of his best is a bit which he calls "Among the Berkeh re Hills," Mr. E. H. Latimer of Beston has some line landscapes also. The "Weston Fridge and liver Path" is probably his best, Of character studies Mr. John Dument of Rochester makes a fine showing. "The Solo" is pronounced by some to be

iand, and John E. Austin of Detling, Maidstone. England. The Amateur Fotografen
Yercenigher of Amsterdam has sent over a
number of pictures of Dutch scenery, views of
New York, and views of Lendon. A. G. Tagilaferro - i Matta has sent pictures of the Maita
cathedial, the tomb of Grand Master Pluto,
the can scend be dead of Grand Master Pluto,
the can sach stalles as "Ave Maria" Good,
Very to d. "Good News," and "Bad News.
J. Fattison Gibson of Hexam, England,
shows, ameng others, "September," The
liond to the Mill." The Woody Banks
of Tyne," "Warden Rock from the Mills
dam," and "Far from the Madding Crows."